The MAJOR Musical Journal

DEVOTED TO MANDOLIN BANJO AND GUITAR THEIR MUSIC AND THEIR LITERATURE

Vol. 2. SAGINAW, MICH., NOV. 1899. No. 13.

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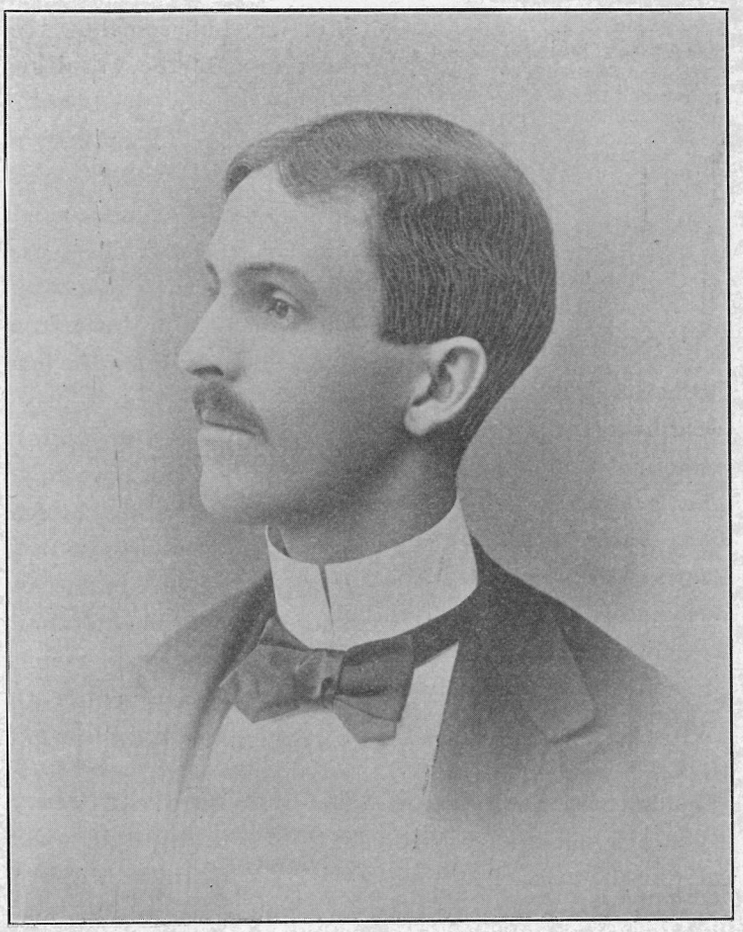

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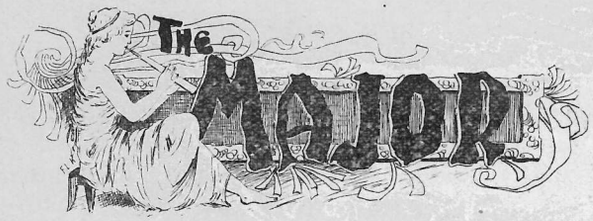

A m gazine for all grades of Banjo, Mando in and Guitar players.

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Reports and news of all kinds solicited. Short articles and any interesting writings welcomed. **We do not hold ourselves responsible for the opinions of contributors.** All matter must reach us by the 24th of the month. We are open to use subscribers' half-tone portraits and music plates.

GUITAR PROGRESS.

IN the days when the now all-pervading banjo was unknown to wearers of broadcloth, and the now triumphant mandolin had scarce gone beyond the garlic-laden zephyrs of its native hearth, the guitar was very widely used. In those quaint Pickwickian-Micawber times which Dickens depicted so deliciously in his immortal works, the guitar was in vogue among the young ladies of society, and although its use was principally as an accompaniment to the voice, it was not altogether ignored in a solo capacity. Today, the guitar is vastly more popular, numbering its worshipers by thousands—yet, it is not always used, advertised, and advocated in the manner its high merits demand. It is not put before the world in the bold, energetic way that the mandolin and banjo are. Our Banes and Fodens are working hard in the interests of their favorite instrument—but not obtrusively enough. We have wondered whether guitar artists think their art too ethereal—too soulful a thing to be placed before the crowd in large letters. The celebrated Madame Sidney Pratten was fearful of the guitar becoming too common an instrument. She had an idea that a touch from the hands of any save "my lady," and that lady imperatively a musician, was simply desecration, which idea was due, no doubt, not so much to the enthusiastic guitarist's belief that the guitar was an ethereal affair as to the English upper-class feeling which "sniffs" over the idea of a "common person," (*i. e. a person of no fortune*), indulging in music patronized by the Honorable Mrs. Icy Chill. After this sort of thing, it is almost a relief to hear the carping critic say that the guitar is not a true musical instrument. Of course, the carping critic is frequently a humbug. His thought-canals are bifurcated and arid. The fact is, the guitar is too true a musical instrument to become a big "boom" affair with the million. It is divine, but, somehow, Heaven and Rag Time don't mix, so the world hugs Rag Time and lets Heaven "go by the board." Well! It's just the world we are living in, you know—a big, variegated Bowery "joint" suspended in space—and only dreamers expect too much from the unlicked mundane rabble. There are many thousands in America who have no conception of the exquisite music that can be drawn from a guitar. Our advice to teachers is—bring the leading guitarists to your cities—engage them to play in concerts. If you are a teacher of the three instruments, and your guitar work is not equal to your banjo or mandolin playing, don't harbor the scared idea that the advent of a guitar virtuoso in your city will "show you up." Use your brains, and it will come clearly before you that in entertaining such an idea you are "climbing up the wrong tree."

Also, we have a little advice to give the guitar virtuoso—*Advertise!*

Xmas Number. We like to observe Christmas in good, hearty style. Our Christmas Number, therefore, will be particularly attractive and full of seasonable matter. Our front page will show a very fine picture entitled "College Conviviality," in which banjo and guitar play a prominent part. The editor will contribute a pathetic Christmas story; *Capriccio*, a quaint, humorous tale, and Colin McAlpin a humorous story founded on fact. These will be illustrated. Nice music, and other features, will be included.

The New Volume. This is the first number of our new volume, and a most favorable time for new subscribers to place their names on our books. Renewals are coming in like hens in a rain storm, and our bookkeeper thinks it advisable to carry a six shooter when going to make deposits at the bank. We expect to receive lots of letters praising the MAJOR's new uniform and accoutrements.

Obituary. We have to announce, with sincere regret, the death of Mr. S. A. Halfpenny, the celebrated English banjo virtuoso, which took place September 12th. We believe that in his own country the deceased occupied a position among players similar to Farland in America.

MEL GILLESPIE,

DETROIT, MICH.

Our front page picture this month is a photograph of Mr. Mel Gillespie, the well known Detroit banjoist and teacher of the three instruments. Although Mr. Gillespie has taught mandolin and guitar in addition to banjo, the latter instrument is decidedly his favorite, and he is a banjoist of the first water, besides being a clever arranger and composer. Several of his pieces have appeared in the MAJOR, his arrangement of a Chopin Nocturne being especially fine. His first instructor on the banjo was one of those open and shut fiends known as the "Professor," and who painfully taught him to play (as Von Bulow once said) "the simplest pieces with the utmost difficulty." After escaping from the "Professor," he studied what the said "Professor" termed the "old style, out-of-date system," or in other words, the modern method, about which the "Prof." knew nothing. Mr. Gillespie afterwards played with E. N. Guckert, and then with J. C. Bane, not to mention many others, until 1881, when he commenced teaching at the U. of M. School of Music. During the past year he has had charge of the small-goods department of Grinnell Bros. music house, Detroit, and has been playing concert engagements with Detroit's great mandolin artist, Mr. W. Eugene Page.

MR. H. J. WEINRICH.

Have you "renewed" yet?

WELCOME NEWS.

We want every member of our fraternity to make a note of the welcome fact that "The Mandolin Orchestra," by Thos. J. Armstrong, will be issued, complete, in book-form. The bound edition will include extra new chapters written especially for the work in book form. Price, twenty-five cents per copy.

THE GROWLER.

The journals don't quite suit him, and he wants them to enlarge;
He howls for extra music, only minus extra charge.
He doesn't know a particle of how a journal's 'run,'
And maybe thinks that editing is just a heap of fun.

I wish some one would gag him as he growls from morn till night;
Or that some foe would fill him up with duck-shot, out of spite.
He growls at this, he howls at that, and wants expensive things,
In Heaven (*p'rhaps!*) we'll find him howling for longer wings.

H. J. WEINRICH,

MASSILLON, O.

The gentleman whose half-tone appears on this page, is Mr. H. J. Weinrich, a very successful teacher of Massillon, Ohio. Although Mr. Weinrich is no more than twenty-four years old, he has studied the banjo ten years. He took up mandolin and guitar a short time after applying himself to the banjo, and five years ago commenced teaching, meeting with unlooked-for success. In 1896 he organized what was then a novelty in Massillon—a banjo club, named "The Electric," consisting of full combination of instruments. From that time to the present this has been the preferred music in that vicinity. At different times he has had under his direction the musical department of a Massillon college, a ladies' club of ten members, besides the musical arrangements of several Lodges, and the coaching of various clubs. Mr. Weinrich has published several of his own compositions, of which the most notable are the Tivenhall Century Club Waltz, for banjo, and Memoirs of Minstrelsy, for club, which latter composition he has just published. Mr. Weinrich lately took up the Italian harp, which he will add to the Electric Club, and which will be a fine acquisition.

Banjeau Musings

BY F. L. KEATES.

PREAMBLE.

I AM not intent on writing a history of the banjo, nor am I desirous of promulgating some theory regarding the origin of our five-stringed bosom friend. I will make but passing mention of the varied beliefs as to our instrument's birth. The late S. S. Stewart said: "The instrument is the result of an evolution from the primitive instruments used by the negroes of the south; as far as the far-famed "three string gourd" of Picaune Butler was the result of an involution from the more perfected musical instruments. * * * The undeveloped mind of the negro received musical ideas from minds further advanced. He received them according to his development, and reflected them as his comprehension and mechanical skill permitted."

The following, by J. E. Henning, I cull from a number of the now defunct *Chicago Trio:* "The first banjo ever made was manufactured by the inventor, Joel Walker Sweeney, in the year 1831, within 200 yards of the historic Appomattox Court House, Va."

There is another story that the first banjo was made from a cheese box and a goat skin, by an inventive native of Banjoemas, a town in Dutch East India, and that he took the two opening syllables of the town's name and christened the instrument "Banjo." I think I have read this same "yarn" in over twenty papers of late, and I also remember reading it ten years ago in an article by Anna L. Williams in *Kate Field's Washington.* A pinch of salt may be taken with the story, its statements being decidedly "weak i'th knees."

The view expressed by Carl Engel, a very high authority on ancient musical instruments, says: "The name *bania* given in Senegambia to an instrument of the guitar kind may, perhaps, be identical with *vei bania*, and also with the *banjo*, which appears to be the Senegambian *bania* imported by the negro slaves into America."

There are, I believe, one or two other existing theories, *a la* the *Banjoema* fable, but those quoted are the principal ones, and the reader may take his or her choice. One thing seems certain—the banjo was not *invented*; it was a slow growth, a matter of evolution. An invention is something *new*. The banjo is not new, for its growth was a matter of ages, and the only question we may ask ourselves is: "Who added that novelty—that unique boon, the *thumb string?*"

The banjo is thoroughly American, for all its latent possibilities were developed in this country. The marvellous advance of American civilization and commerce has been imitated by the banjo in its rapid march into the good grace of all people. To England—to India—to Africa—to Australia—the instrument has gone, and wherever it has disembarked, there has it been received with open arms, and adopted. Kings and Queens, Princes and Presidents, Poets and Painters, Soldiers and Sailors, have vibrated its strings to the tune of:

"Rondo, nocturne or gavotte,
March or serenade;
Stereoscope-like changes giving,
Color, light and shade."

The banjo now boasts its own bard, the great Rudyard Kipling—one of the most forcible poets that ever lived. He is the poet of virility, life, action, and good red blood; his writings are full of the essential oil of life—anti-neurotic and robust—keen, open and above board; and the banjo has found favor in his eyes. Add Julian Hawthorne, Du Maurier, Robert W. Chambers, Guy Boothby, and others, and the banjo has a list of literary friends of which any monarch might be proud.

As every well informed banjoist knows, once upon a time the banjo was made without raised

frets, and that once upon a time it was vibrated by means of a metal "thimble" on the index finger. Practically, the "thimble" is no more; very few now use it. Horace Weston, the famous thimble player of the old days, has gone over to the great majority, and no longer is the thimble a power in Banjoland. As used by Weston, the thimble could produce either very delicate music, or almost ear-blasting crashes of sound. I once heard the Bohee Brothers play *Boulanger March*, as a duet, with thimbles, and accompanied by a large orchestra. I quickly retreated to the far end of the hall, where pretty barmaids were dispensing the generous to thirsty patrons, (this was in England). Being there, I expected the effect to be somewhat milder. But, no; despite the winning smiles of the honest, white-cuffed Hebes, the thimbles chased me out-of-doors, and I finished the evening in a quaint little eating house, where I solaced myself with that famous provincial concert-hall wind up—fried-fish, chip-potatoes, and—but I see that I have filled my allotted space, to say nothing of having digressed, so I will just add—

(To be continued.)

Note —The word "Banjeau" is used in the title of this series of articles because the word in that jorm suits the design better than the five-letter word "banjo."

NEW MUSIC BULLETIN.

THE BOSTON YODLE. *A. J. Weidt.*
Banjo, 2 Mandolins, Mandola, Guitar and Piano, $1.40.
1 or 2 Banjos, 40c.

LITTLE SPARKERS. Dance. *G. L. Lansing.*
1 or 2 Banjos, 2 Mandolins, Mandola, Guitar, Piano, Flute, Cello, $1.50.
1 or 2 Banjos, 40c.

HEART SO TRUE. *Walter Jacobs.*
Guitar Solo, 40c.

INTERMEZZO CAVAL: RUSTICANA. *Arr. Jacobs.*
Duo for 1 Mandolin, 30c.

Walter Jacobs, Boston.

LONG, LONG AGO. Transcription. *A. B. Cintura.*
Mandolin Solo, 60c.

Crescent Music Co., Evansville, Ind.

SLUMBER ON. Lullaby. *Valentine Abt.*
Violin and Piano, 50c.

SOUNDS FROM CHURCH. *Valentine Abt.*
Quartet form for 1 Mandolin, 35c.

Valentine Abt, Pittsburg, Pa.

Any person sending us four new subscriptions ($2), from among their friends and pupils, will receive the MAJOR free for one year, commencing at any time. If a teacher desires sample copies for canvassing purposes, please drop us a postal saying so.

OUR VIRTUOSI.

Signor Pettine and his mandolin opened up the season in a busy manner, and his engagements are many. He will play Lawrence, Mass., Nov. 1st, then to Boston, Mass. Following that, Fall River, Mass.; and, later, Wessup, Conn. A most important engagement will be his appearance at the great Mandolin, Banjo and Guitar Festival at the National Export Exposition, Philadelphia, Nov. 9th.

Alfred A. Farland has added many new numbers to his already marvellous and almost inexhaustible repertoire. For instance, 2d Concerto, by De Beriot, which requires nearly twenty-five minutes to perform, and every bar interesting; Lustspiel Overture, by Kela Bela; The Flatterer, by Chaminade; Alice, Where Art Thou, with variations by Farland; and many others.

Valentine Abt is experiencing busy times. His engagements follow one another closely, and his concerts are proving unusually successful wherever he goes. Mr. Abt appears in San Francisco Nov. 1st and 4th; in Pasadera, Cal., Nov. 7th; Los Angeles, Nov. 8th. Other dates are filling up.

Mr. Charles J. Levin, another great artist on the mandolin, is also meeting with wide-spread recognition, and he has a highly successful season before him. He is to appear at Thos. J. Armstrong's big Banjo, Mandolin and Guitar Festival, in Witherspoon Hall, Philadelphia, Nov. 27th. His playing will create unbounded enthusiasm.

We beg to announce that the contract time of the "Teachers' Cards" column having expired with the October issue, it will in future be discontinued. The "Professional Card" department, however, will remain, and it is open to all at $2.50 per year for three lines. We shall *not* canvas for these cards, but anyone sending their "copy" and $2.50 cash, will be accommodated.

A GOOD OPPORTUNITY.

Owing to the success met with by the teacher-salesmen who have been working with us during the past six months, we have decided to enlarge the field of operation, and desire to communicate with ten to fifteen gentlemen who play the three instruments sufficiently to demonstrate their merits. Teachers desiring a change should write us for full particulars. Write at once to

BARROWS MUSIC CO.,
Saginaw, Mich.

Written for THE MAJOR.

The Mandolin Orchestra.

ITS COMPOSITION, CAPABILITIES AND QUALIFICATIONS FOR ENSEMBLE PLAYING.

By THOMAS J. ARMSTRONG.

CHAPTER VII.

THE HARP.

THIS instrument has a compass of six octaves and a fourth, as shown in Fig. 34, with all the chromatic intervals. Although it is possible to obtain all the chromatic intervals in its compass, it is most important to remember that, by reason of its mechanism, the harp is essentially a diatonic instrument.

Rapid passages in chromatics, whether scales or successions of chords, are mostly impossible, and even when practical, are ineffective. Simple chords and arpeggios are the most suitable in the instrument.

In a general way it may be said that any passage suitable for the piano is also suitable for the harp, with the following limitations :

The passage must not be chromatic.

All extensions greater than an octave should be avoided in both hands.

Shakes and repeated notes are difficult and ineffective.

Abrupt changes to remote keys are impossible, unless sufficient rests are given to allow the player time to alter the pedals.

Of harps there are two kinds—*single action* and *double action.* The compass noted in Fig. 34 is for the latter instrument, as the *single action* harp, on account of its construction and manner of tuning, is limited to certain keys.

The double action harp is tuned in C *flat.* The seven pedals with which it is furnished are made so that the player may, by means of each of them, raise at option each string a tone, or a semitone.

It will thus be seen that all keys are accessible to the double action harp, only the minor scales cannot be *set*, unless by treating them in ascending as in descending.

The successive execution of the notes of a chord, either ascending or descending, is the principal beauty of the harp. It is indeed after its Italian name, "arpa," that such chords have obtained the name of *arpeggios.*

Music for the harp is written on two staves, and in both the treble and base clefs. The treble clef for the right hand and the base clef for the left hand.

Care should be taken not to write for the hands too near together, but to keep them separated by an octave or sixth at least; otherwise they interfere with each other.

The effect produced by the harp in a mandolin orchestra is exceedingly beautiful. Its tone blends well with every instrument in the band, and the chords and arpeggios from its strings, in conjunction with mandolins and guitars, produces an effect of extreme splendor.

It is used in the mandolin orchestra as a harmonic instrument, but may be safely used to strengthen a bass solo, even by the average player.

As was said before, harp music and piano music are almost identical, and the harp player may read his part from the regular piano score.

Its employment in the mandolin orchestra serves to strengthen the bass and the harmony, and is a most welcome addition to any mandolin club.

The lower strings are soft and sonorous, but harp players do not care to play long pieces among strings so far removed from the body of the performer that he must lean forward, with his arms at full length, maintaining an awkward position for a long time.

In Fig. 35 an example is given of a pure and simple harp accompaniment to the mandolins.

As will be seen, this part is similar to a regular piano accompaniment.

The piano is far easier to play than the harp, which is doubtless one reason why it so frequently replaces the latter instrument. Its tone, however, does not blend as nicely with a mandolin club as the harp.

It is a great pity that the harp is not seen more frequently in our large mandolin orchestras. Although a difficult instrument for solo work, it is comparatively easy when used for accompaniments. In the mandolin orchestra it is seldom employed as a melodic instrument, but sinks, for the most part, to a subordinate position, and plays with the guitars.

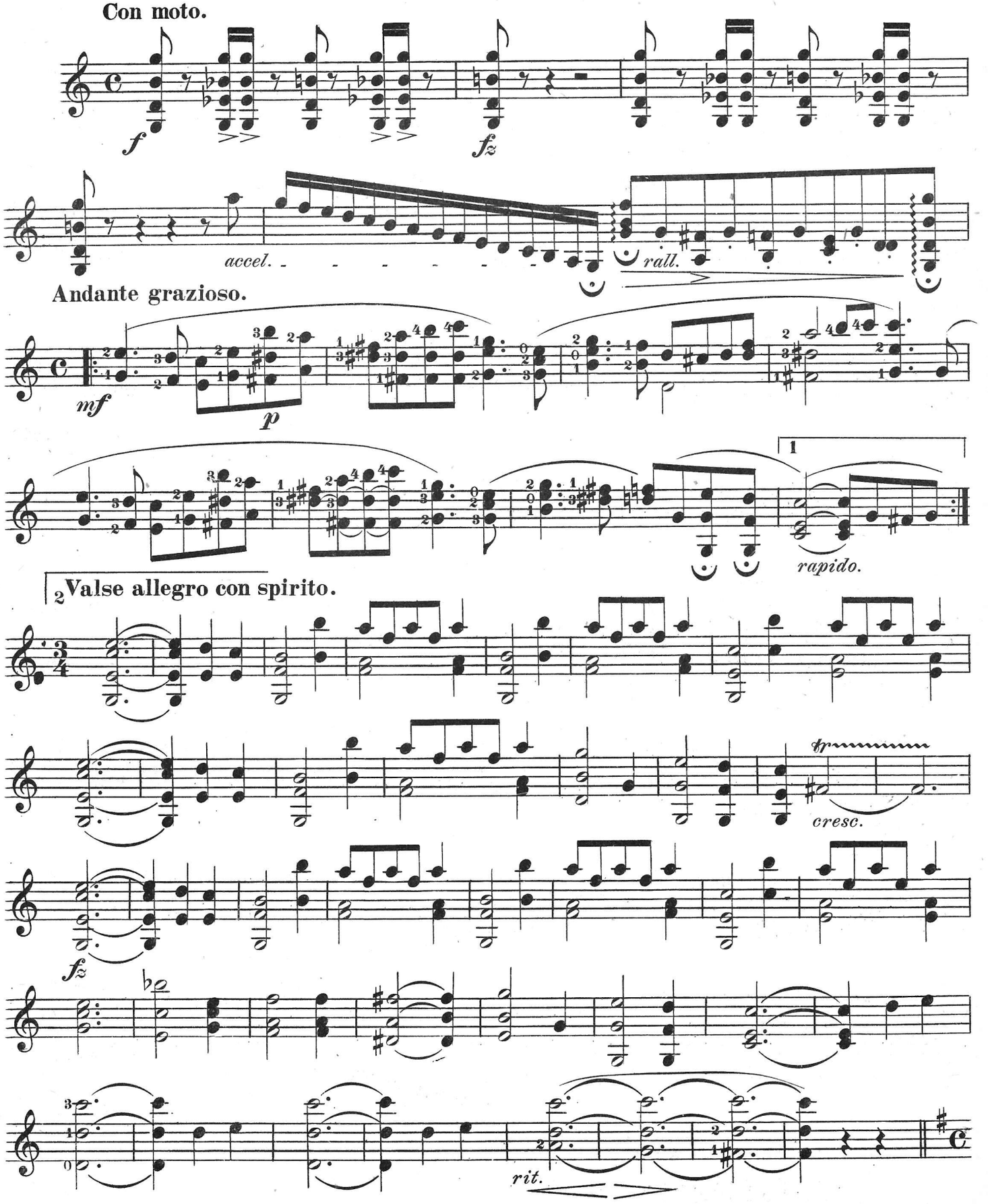
Some of the harp accompaniments in operatic selections, however, are extremely difficult, and require an artist for their proper rendition. The scores of Meyerbeer, Rossini, Gounod and Wagner abound in effective harp accompaniments.

(Concluded on Page 14.)

FANTASIA.

MANDOLIN SOLO.

VALENTINE ABT.



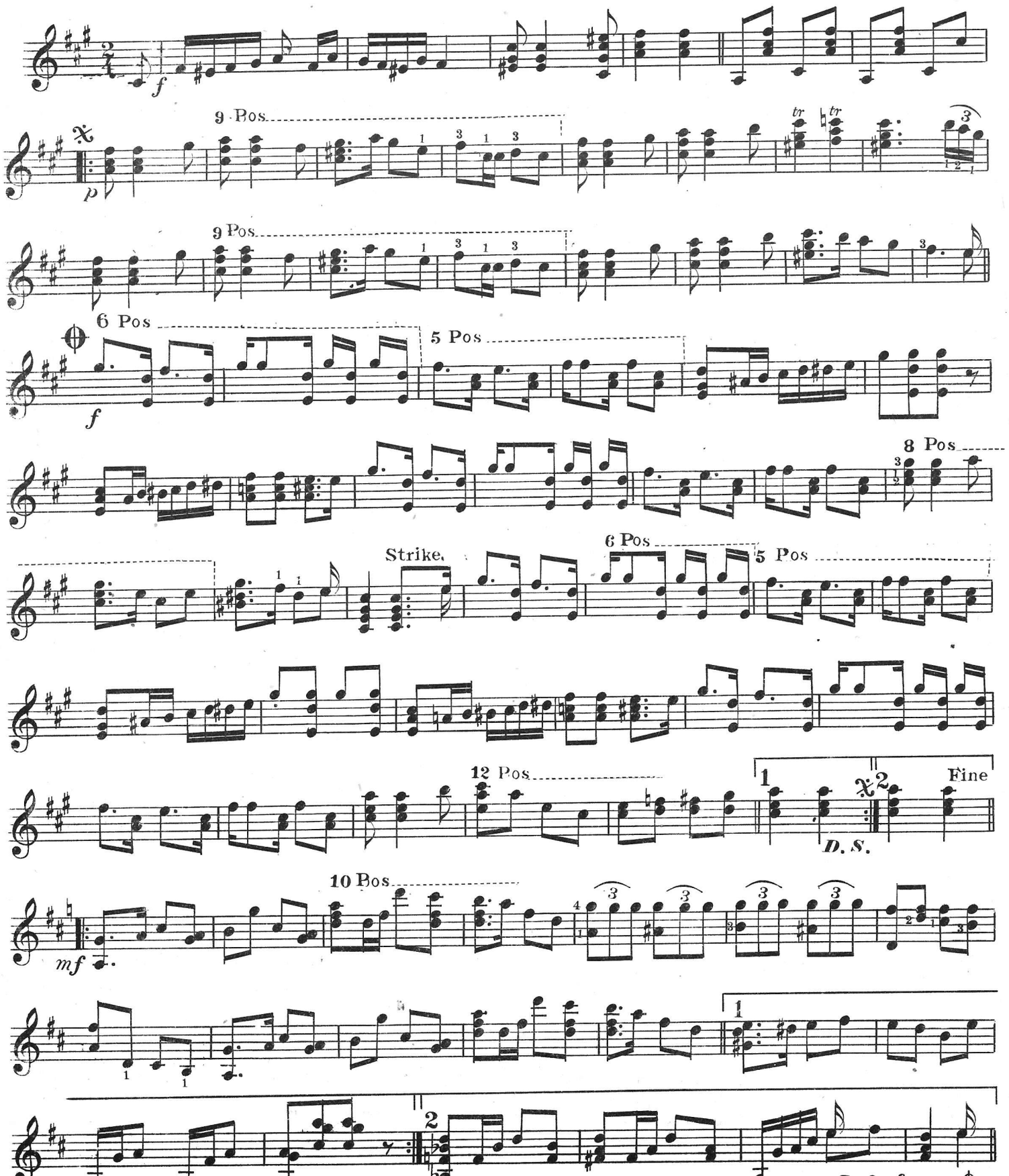
Copyright 1898 by Valentine Abt.

To the Belles and Beaux of Blackville.

MEMOIRS OF MINSTRELSY.

BANJO SOLO.

H. J. WEINRICH.



BY CAPRICIO.

A reader said to me the other day, "What's the matter with the journals?" I said I didn't know what he meant. As far as their health went, they were all right; there was no scarlet fever, or yellow fever, or any other colored fever among them, and their hearts were sound, for their circulation was per—. "Oh, but I mean," said he, "what makes them all so lamb-like. Why, they're a Y. M. C. A.! Not a bite or a scratch or a kick among them." "Young man," I said, severely, "do you want to see them 'tapping' one another's 'claret?'" "Oh, no," said he; "but, you know, Y. M. C. A.'s usually have a gymnasium, and the fellows have lots of fun 'licking' each other."

Musical Marvel No. 3.

The mandolin is now so much the rage that it is not uncommon to see the cook 'scraping the plectrum' instead of the carrots.

⁂

John Alvey Turner, of London, Eng., is said to be the largest publisher of banjo music in the world. He puts out, in addition to sheet music, *Turner's Banjo Journal, Album of Songs, March Albums, Dance Albums, Banjo and Piano Albums, Banjo Song Albums, Banjo Vocalist, Banjo Mouthly, Banjo Budget*; also a similar line for mandolin and guitar. His catalogue is a thick book.

⁂

The next issue of the MAJOR will be the Christmas Number, and therein — no! I won't tell.— Well, yes, I will. — therein will be a tale by — brace yourselves — by *me*. I never wrote a tale in my life. I have often heard of the tail wagging the dog, and, I tell you, this tale is going to wag me. I told the editor so, and he says: "Cap, you're *adagio!*" I blinked. "Is that Italian for a 'dago?'" I demanded, with some heat. "*Con justo,*" he says. I scrambled through my musical dictionary and found it, and then said in a thrillingly ominous voice: "You shall have your tale, but my blood be upon your head. You shall have it—*a-ah!*—you shall indeed have it, so help me Rudyard Kipling." And the editor shivered.

It should be a matter of congratulation among mandolinists that a new style and superior grade of mandolin solos are being put out by such worthy musicians as Arling, Shaeffer, Valentine Abt, S. S. Weeks, Samuel Siegel, Signor Pettine, A. B. Cintura and Walter Jacobs. That form of composition known as "duo for one mandolin," is being widely cultivated, and, happily, only the better class of music is used in this form. Someone once told me that two-thirds of mandolin players found it hard to get any one to accompany them on guitar or piano, and wondered whether it were possible to invent some kind of a portable, automatic accompanying instrument. My advice was, study the duo and trio style of playing mandolin, and the desire for accompaniment will not be so strong, and such indigestible ideas as an "automatic accompanist" will not arise.

⁂

How some folk love to hit a man when he's down! How they grind their heels into his face, and with Christian-like malevolence point him out as a warning to others! How bravely the little coyotes jump at the prostrate form,—jump back again — and, at a safe distance, sit on their haunches and howl! *Musical America* was one of—if not the *most*—complete, instructive, entertaining and artistic journals ever published. It was a credit to its Editor; it was your "money's worth;" in fact, it was *more* than your "money's worth;" but alas!—it died an early death; and ever since, there has been a deal of corpse-kicking and hewgag sounding. Verily, hard set indeed are some folk for things to say and do and write about. To make free with the poet :

"O would some power the giftie gie 'em,
To see themselves as others see 'em."

⁂

An inspection of the MSS. of Mr. N. S. Lagatree's new Banjo Tutor, leads us to believe that it will be the most perfect and musicianly method ever produced. It is original throughout, plan and precept.

⁂

Dont forget that "The Mandolin Orchestra," by Armstrong, will be issued shortly, in bound form, including extra, new chapters.

SAN FRANCISCO, October 24th, 1899.

ONE of the most difficult methods of studying music is the solitary method. Take a student, put him to practice with nobody to counsel or encourage him, and he will soon give up. He will doubt and mistrust when he has to rely on his own judgment continually, and should by all means have some aid. One of the very best aids, next to a good teacher, is a monthly periodical. It tells what others are doing, how they are doing it, and how they have succeeded—a veritable chorus of kindly voices to the lonely student. His errors will not trouble him long, for he finds that others are making the same blunders and that they are not so serious after all if stopped in time.

The musical magazine will bring fresh ideas, new music, helpful advice. Of course, there are many kinds of periodicals, and the best must be chosen. Personally, I have been looking for some time past for a good musical journal—not a trade paper, nor an advertising sheet, nor a monthly devoted to the special interests of a particular teacher, lauding the merits of so-and-so, repeatedly telling how his club plays better than any other, and so on—but an instructive, interesting, disinterested journal; and I searched in vain for such a paper. I found the MAJOR, and I think it adequately fills a long-felt want. Good words cost little and are remarkably remunerative investments, they say, and when these words are on everybody's lips, they should be spoken.

As correspondent of the MAJOR in San Francisco, I will tell of our musical happenings. The most popular instruments of the day, namely, mandolin, banjo and guitar, are steadily growing in favor in our city; players become numberless, clubs are forming every day, and the coming winter season will be replete with entertainments and concerts. My aim is to speak of *all;* not as a teacher inclined to praise his own pupils, but as an impartial lover of music anxious to help in the development of music in the hearts of people; "Disinterested criticism" will be my motto.

Reports and news of all kinds are welcome; they must reach my office, 1008 Mission street before the 24th of the month.

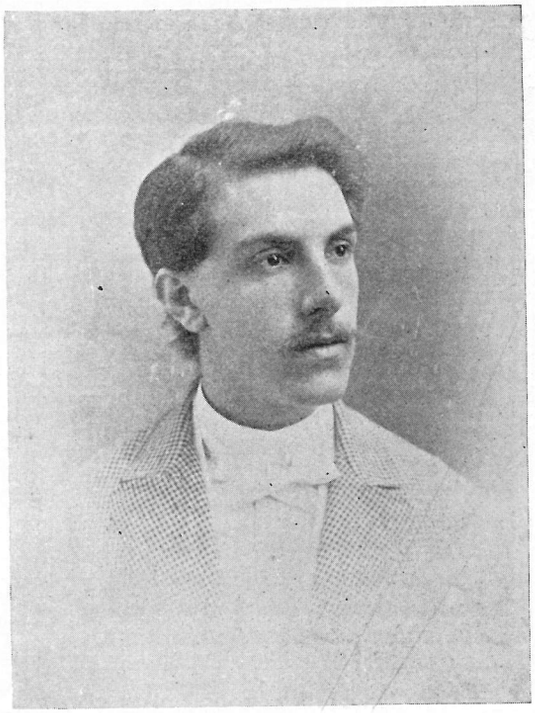
Valentine Abt, the mandolin virtuoso, is expected to play in San Francisco the 1st and 4th of November. No lover of the mandolin will miss this treat.

We hear of the formation of a new mandolin club, "The Hawthorne." Among the members are Mr. and Mrs. Clarkson, Mr. and Miss Goldstein, Mr. Bose—all good players. We wish them success.

Prof. Francis' Ladies' Mandolin Orchestra is to appear at Metropolitan Temple on Nov. 2d for the benefit of the Society for the Prevention of Cruelty to Animals—a worthy cause. The club has had a long practice, and there are a few professionals among its members. Good music is to be expected.

Prof. Merki's Mandolinata Club will resume its meetings after the summer vacation on Nov. 2d. New and interesting music has been prepared and hard work is looked for from the members.

LOUIS MERKI.



PROF. LOUIS MERKI.

PROF. LOUIS MERKI.

We have pleasure in giving a photograph of Prof. Louis Merki, of San Francisco, on this page. Prof. Merki is beyond all doubt one of the best teachers of the three instruments in the Golden Gate. His Mandolinata Club is a most creditable musical organization and its popularity is great.

THE MANDOLIN ORCHESTRA.

(*Continued from page 8.*)

The following selection from *The Huguenots* shows an easy and effective accompaniment. See Fig. 36.

In arpeggios or broken chords it is well to keep them within an octave; particularly, if the movement be at all rapid; otherwise, they would necessitate a change of position of extreme difficulty.

In Fig. 37 an example is given of arpeggios, showing the brilliant effect of this style of accompaniment.

(Conclusion.)

Owing to lack of space, the examples 34, 35, 36, 37 were omitted, but they will appear in the complete bound edition. Also, in the bound form, two or three special new chapters will be added. Price of book 25 cents.

PERSONAL PARAGRAPHS.

HARRISBURG, PA.—Under the direction of Mr. J. C. Oyler, the WALDO Orchestra and WALDO Mandolin and Guitar Club gave a very fine concert in the Y. M. C. A. Hall, Oct. 10th. The WALDO organizations did excellent work, and Mr. Oyler is to be congratulated on his good conductorship.

NATCHEZ, MISS.—Mr. S. Duncan Baker has issued a large 4-page folder, the front page giving a specimen of his banjo programmes, the remaining pages being filled with most valuable press notices of Mr. Baker's banjo work. We see that Mr. Baker has written a fine article on the banjo in October *Gleanings*.

BRIDGEPORT, CONN. — Mr. Frank M. Fosdick, the Harp, Guitar and Mandolin Artist, has begun the season with large classes. He is widely known as a solo harpist, and will play at numerous concerts and church services during the winter.

INDIANAPOLIS, IND.—Mr. Frank Z. Maffey is now located at No. 16, Pembroke Arcade Building, where he has sales rooms in connection with his teaching studio. He will keep a full line of the best instruments, sheet music and books.

DES MOINES, IOWA.—Mr. J. E. Agnew is a hustler and a thorough musician. He not only directs Agnew's Military Band (which is an excellent one) and Agnew's Mandolin Orchestra, but is a very clever teacher of mandolin, banjo, guitar and band instruments.

GREENSBURG, PA.—A. A. Farland and Johnson Bane will give a Grand Banjo and Guitar Recital, assisted by a very fine lady vocalist of Pittsburg, Pa., in Keaggy Theatre, Greensburg, Nov. 22d. Fifty per cent of the net proceeds will be given to the Children's Home of that city. This is a subscription recital, and already 200 good seats are sold. The local managers are Mr. G. W. Darling, teacher of mandolin, banjo and guitar, and Mr. Fred. Proeger, pianist, both well-known Greensburg musicians. Anyone wishing to attend from a distance, please address G. W. Darling, 112 Maple Ave., Greensburg, Pa.

MICHELSON BROS.—These exceedingly clever banjoists are booked far in advance in the leading houses all over the country. They lately appeared at Buffalo, N. Y., and Hamilton, Ont., where they met with treble encores nightly. A few of their subsequent bookings were Grand Opera House, Syracuse, N. Y., Polis Theatre, New Haven, Ct., New Gilmore Theatre, Springfield, Mass., Park Theatre, Worcester, Mass.; then dates in Virginia, followed by opening up, in Albany, N. Y., their engagement on Proctor's Circuit. They will spend a few weeks at their home, Los Angelos, Cal., prior to filling their engagements in England. Their press notices are excellent.

The Buyer's Guide.

Messrs. M. Witmark & Sons, the famous music publishers, have an "ad" in this number which we particularly desire you to read. If you wish to be up-to-date in your music send to them. We hope our readers will all evince an interest in their fine publications. They will send you their magazine free for asking.

Messrs. Wulchner & Sons, Indianapolis, advertise their famous make of "Regal" mandolins and guitars in this issue. Johnson Bane plays a "Regal" guitar, which is as fine a recommendation as one could wish. Write for catalog and prices.

W. H. Teasdale's list of music advertised in this number, contains a long row of 'hits.' The Breeze From Blackville is a great success. If you have not got it, get it quickly.

James H. Jennings, the widely famous composer, is advertising his music in this number. Mr. Jennings always produces music that "catches on." Read his "ad."

Memoirs of Minstrelsy, by H. J. Weinrich, is advertised herein. It is arranged for several instruments, and will become very popular.

The sales on Wright's Peerless strings are rapidly increasing. They are used by prominent players in all parts of the world. J. G. Collingwood, of Avery, Ia., the famous maker of high grade violins, states that he has been searching eleven years for satisfactory violin G strings, and that he has at last found them in Wright's "Peerless." F. O. Gutman, the mandolin soloist, is now using Wright's "Peerless" mandolin, guitar and banjo strings.

If you want a good guitar or mandolin at a reasonable price, try Carlstedt Co., whose "ad." will be seen in this issue. They will send their catalogue free.

The National Music Co. are famous for their good mandolin music. Their list includes the very best. The advertisement occupying half page in this issue should be perused by all players. We guarantee their offers to be really good. Their folios are perfection.

An excellent set of waltzes are *Endymion Waltzes* by Frank B. Smith. They can be had in any combination for mandolins, up to full club score. See advertisement.

H. E. McMillin offers "The Palms" this month, beautifully arranged by E. H. Frey. Every one knows of the popularity of this piece, and should avail himself of the opportunity to secure such a fine arrangement. You need it in your repertoire. See his "ad." in this issue.

Now we have it! The C. H. Yahrling Co. have just put out a Grand Descriptive Overture, "A Dream of Fairyland," by that most excellent musician and composer, Arthur Amsden. There is a very unique description of the piece in the "ad." in this number, and we do not hesitate to say very emphatically, "The overture is a perfect beauty!" It is the finest descriptive club piece we have heard in a long while. No need to say, "get it." Steel chains would not hold mandolin players from sending for it.

J. H. Reeves advertises his strings in this issue, and offers to send a fine piece of music for any instrument for 10c. We recommend Mr. Reeves as a good man to deal with.

Just turn to the great Boosey & Co.'s half page "ad.", and see the good things offered. Vincent Leon's new and comprehensive mandolin method is a most delightful tutor. The arrangements of that grand song, "The Holy City," and that popular craze, "The Runaway Girl," are positively a mandolinist's banquet. These are selections that the listener wants to hear over and over again.

C. H. Walton & Co. advertise their patent mandolin wrist guide and tail-piece in this number. The article is a distinct help to easy playing. It does not catch the coat sleeve, and it looks nicer than the old style.

A "progressive collection" of music is a valuable thing for teachers. It saves a lot of thinking and choosing. S. A. Gregg's Progressive Collection is advertised herein, and it is *good*.

Walter Jacobs publishes a most complete assortment of music—all good. His "ad" is in the front part of this issue. Take a look at it, and send him an order.

This is a time when mandolinists are demanding a very fine grade of music. That is an excellent indication. One of the best publishers of this better class of music is Arling Shaeffer. You will see his page ad. in this number.

Corydon D. Smith's advertisement offers some very popular music—music that is a 'hit.' By sending to him, you will get music that will please you.

That clever and popular composer and publisher, O, H. Albrecht, has a half-page ad. in this number. Mr. Albrecht's music has long been famous for its good quality, and we recommend it. He publishes many fine pieces for young students.

R. R. Hogue publishes some very fine music. In this number his "ad" occupies half a page, and it sets forth his finest publications. No matter which you choose to try, you will find it very pleasing. Yon must get new music galore this oeason. Try Mr. Hogue for a start.

Excellent results from "ad." in THE MAJOR is the reason N. S. Lagatree is filling so many large orders these days.

Teachers and performers everywhere are showing their aypreciation to this meritorious publisher by a liberal patronage. The demand for "Spring Song" has been great.

You have no doubt heard something of W. O. Barnwell's subscription method of supplying his music publications. It is a very good plan, and benefits the customer greatly. Mr. Barnwell explains the method fully in his quarter page "ad" in this number. Now, Mr. Barnwell's music is the finest and most original yov can find, and we want you to try it.

A swell cake-walk is offered by C. S. Minter this month. It is just out, and will be all the rage in a few days. Send for it at once.

You have heard of Wm. C. Stahl and his celebrated banjo, mandolin and guitar methods. If you have not tried them, repair the deficiency at once. Both his methods and the music he publishes are of the firsst water, and you will find them of immense servic for concert and study. Read Mr. Stahl's anvertisement.

"Memories of Farland," by S. Duncan Baker, is advertised in this issue. It is a pretty banjo solo with some nice tremolo work in it. Get a copy of it at once.

A fine new cake-walk, "Alabama Rose," is advertised this month by Rogers & Eastman. It is published in both mandolin and banjo combinations, with extra parts for violiu, flute and cello. The very latest, so send for it *now*.

MANDOLINISTS, ATTENTION

I HAVE been repeatedly requested by teachers and players of mandolin and guitar to explain my subscription plan, so here it is: I publish one or two different pieces for these instruments each month, and send them out to my subscribers as soon as issued at **one-fifth** of the retail price. If you wish to subscribe, all that is necessary will be to enclose **27c** in stamps and request me to enter your name as a subscriber to my new music. The two last pieces will be mailed you as soon as your letter is received. These two pieces are gems and amount to $1.20 at retail. One-fifth of the price is 24c, and 3c postage, making in all 27c. The quality of my publications is so well known that I need not assure you of receiving good things—you know what to expect, My music is engraved, and printed on the finest music paper manufactured. The music to be issued in the future is on the same level with that already published, and in many cases ahead of it. You will be pleased if you subscribe. Music sent you each month thereafter (at same rate) can be paid for when you receive it.

LET ME HAVE YOUR SUBSCRIPTION!

If you are a teacher or dealer I will make you the following offer in order to introduce my music with you:

30 Days Only. Any Ten pieces from the following list will be mailed you on receipt of

12 CENTS EACH } $1.20 for the ten.

Or **One Each** of the whole list for $1.50 cash. Stamps or Money Order.

Lustspiel Overture—Keler-Bela,	2 M. and G.,	$1.00
Melodie in F—Rubenstein,	" "	.80
Sounds from the Pacific, Waltz,	" "	.85
Electric Sparks Caprice—Newhouse,	" "	.70
SPRING SONG, duo for 1 M , arr. by Barnwell,		.50
CONSOLATION' " " " " "		.35

The last two are the greatest M. arrangements ever published.

Gladiolus March-Two Step—Simpson,	2 M. and G.,	.50
*Spring Song—Arr. Barnwell,	1 M. and G.,	.50
*Fast Mail Galop—Pomeroy,	2 " " "	.50
*Serenade of Mandolins—Barnwell,	2 " " "	.40
Peninsular State March—Gant,	2 " " "	.50
*Sounds from the Ball, Waltz—Arr. B.,	2 " " "	.50
*Senior March—Scheidler,	2 " " "	.65
Italian Bourree—Scheidler,	Guitar Solo,	.35

NOTE—Those marked with a Star have piano parts also, 25c, less the same discount, when ordered with above. Orders for a less number will be filled at one-half price, post paid.

Large stock of music for Mandolin, Guitar, Banjo, and Mandolin Orchestra.

1220 Michigan Avenue. **WM. O. BARNWELL, Chicago.**

REGAL

MANDOLINS AND GUITARS

are Marvels of Brilliancy and Power of Tone.

Every note is clear as a bell.

Every chord is a perfect harmony.

Every part is evenly balanced.

The scale is scientifically correct and musically perfect.

The workmanship is most skillful and the materials used of the best.

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INDIANAPOLIS, IND.

ALLOW ME To introduce to your notice

America's Best

The National and Windsor

Mandolin and Guitar Folios.

We quote the following titles and prices :

SUPERIOR FOLIO, 25 pieces for Mandolin and Guitar	50c
Excelsior Folio, 34 " " "	50c
Excelsior Folio, 27 pieces for Mandolin and Piano	50c
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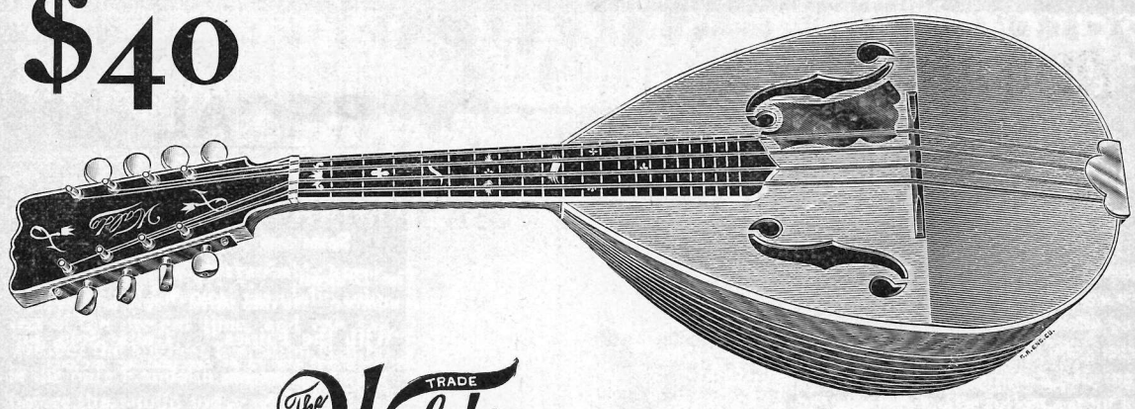

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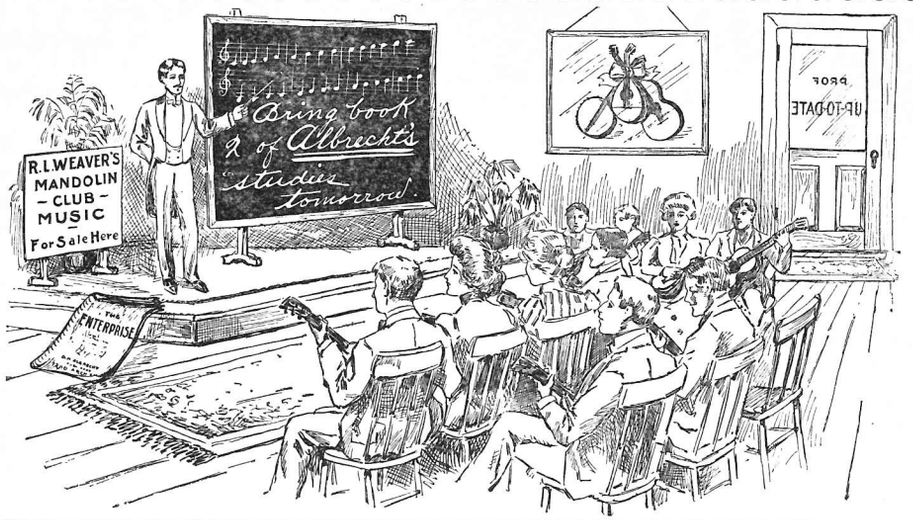

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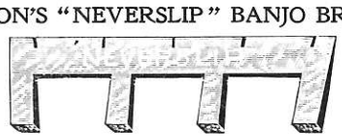

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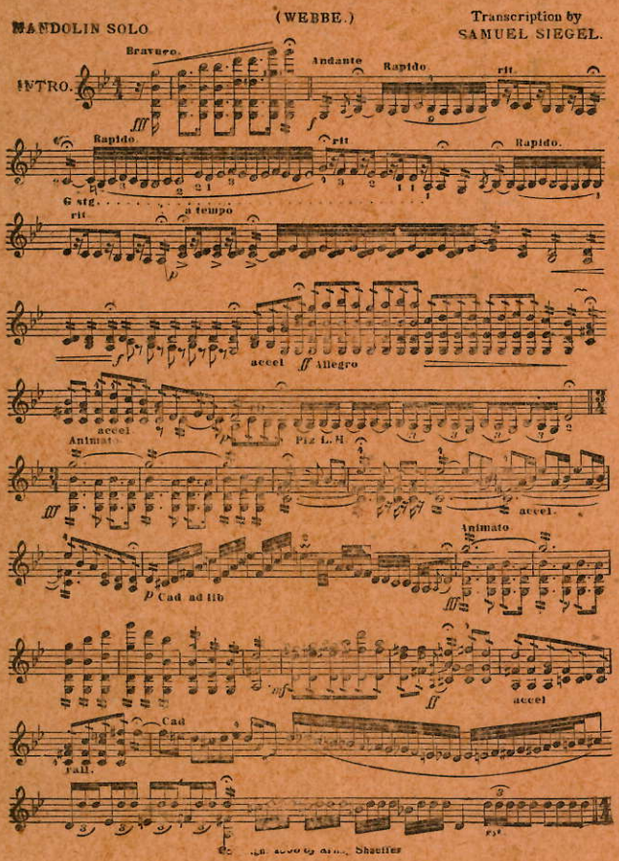

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